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PHOTO BY CHRISTOPHER BRISCOE



Richard Strauss's *Elektra* stars English soprano Susan Bullock as the demented princess (see Classics & News Highlights on p. 27 for *Metropolitan Opera* broadcast details).



Patricia Racette is the first soprano since Teresa Stratas to sing all three leading soprano roles in Puccini's *Il Trittico* (see Classics & News Highlights on p. 27 for *Metropolitan Opera* broadcast details).



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ON THE COVER

The zeppelin Eureka, based in the San Francisco Bay area, on approach to land at Moffett Field.

PHOTO: JAMES DI PROPERZIO

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PHOTO: JAMES DI PROPERZIO

Pilot's seat view of Alcatraz from the cockpit of the Eureka, with a guy line hanging down.



PHOTO: STEVEN ADDINGTON

The 29th Annual Jefferson Public Radio Wine Tasting & Silent Auction takes place on Thursday, December 3rd at the Ashland Springs Hotel.

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December 6 – Ashland • 2pm



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Sung in Italian with English subtitles. Running time: 2 hours and 40 minutes with one ten-minute intermission. Intermission includes a behind-the-scenes interview.

SAMSON AND DELILAH

January 10

Ashland • 2pm

Cascade Theatre • 4pm



One of the most compelling Biblical tales to emerge from the Old Testament comes to life in this sweeping epic of a hero who is seduced by a woman and loses his heart, his hair and finally his strength.

Sung in French with English subtitles. Running time: 2 hours and 35 minutes with two ten-minute intermissions. Intermissions include backstage interviews with the cast.

La Rondine

March 14

Ashland • 2pm

Cascade Theatre • 4pm



A thoroughly Italian work inspired by Viennese operetta, this rarely performed Puccini gem tells the story of love between a kept woman from high society and a naïve younger man of moderate means.

Sung in Italian with English subtitles. Running time: 2 hours and 5 minutes with one ten-minute intermission. Intermission includes a behind-the-scenes interview.

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ASHLAND: Mountain Avenue Theater at
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Tuned In

Ronald Kramer

A War on Culture?

I could feel my blood pressure rising while recently reading a news story about a report issued by Columbia University's School of Journalism on the state of American journalism, in particular about perceived "failings" of public broadcasting in the news arena. The Columbia report – *The Reconstruction of American Journalism* – followed, by two weeks, a report by the Knight Commission on the Information Needs of Communities in a Democracy called *Informing Communities: Sustaining Democracy in the Digital Age*. While the Knight Commission opined that public broadcasting could do a better job covering the news – particularly if its funding base was increased, the Columbia report is a fine example of a remarkably wrong-headed solution crafted by bright, well-meaning individuals challenged to resolve a legitimate problem.

Columbia University, a highly respected name in journalism, is naturally concerned about the spiraling failure rate of traditional newspapers and the cutbacks in news reporters currently taking place, in response to seriously declining advertising revenues. The question, of course, is what to do about it.

The Columbia report levels both barrels at public broadcasting, saying: "The failure of much of the public broadcasting system to provide significant local news reporting reflects long-standing neglect of this re-

sponsibility by the majority of public radio and television stations, the Corporation for Public Broadcasting, and Congress."

According to the Columbia study, public broadcasting should play an important role in providing accountability news coverage, particularly on the local level, but sweeping reforms are necessary to achieve that result.

Specifically, the study advocates that the Corporation for Public Broadcasting (CPB) should:

- Declare that "local news reporting is a top priority for public broadcasting and [CPB should] change its allocation of [funding] resources accordingly.
- Require a minimum amount of local news reporting by every public radio and television station receiving CPB money and require stations to report publicly to the CPB on their progress in reaching specified goals.
- Be more assertive in its efforts to consolidate duplicative public stations and signals, and encourage changes in the leadership of public stations that are not capable of reorienting their missions.

The Columbia report goes on to advocate that Congress should back these reforms by changing CPB's name and focus and significantly enlarge CPB's federal funding.

While I share the authors' belief that

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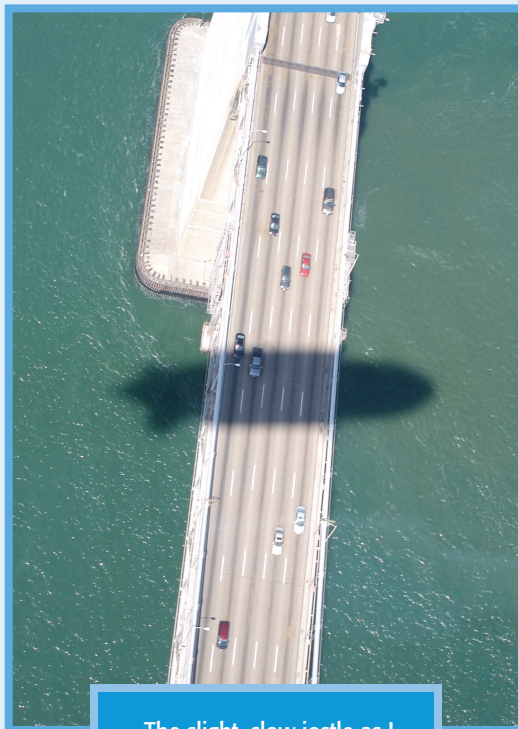
A Zeppelin Ride Over the Golden Gate

By James di Properzio

Not far from our region, a zeppelin—a rigid airship, not a blimp—is flying over the San Francisco Bay area for the first time in 70 years.

The hangar from the heyday of zeppelins is still there at the southern tip of San Francisco Bay, having sat empty for decades but now housing a state-of-the-art zeppelin from the Graf Zeppelin's own company, the same company that made the Hindenburg. And I am going to ride on it.

I arrive by car, driving down from Marin over the Golden Gate, through the city and down Silicon Valley past Stanford and the headquarters of Apple and Google. From the technological cutting edge of today, I turn left into Moffett Field, a sprawling former Naval aviation base now partially used by NASA for advanced research and partially rented out to private firms. The old central quad of the base looks and seems old-fashioned now, the buildings done in a Spanish colonial style around green lawns. And the backdrop looming behind the whole complex is Hangar One, the biggest zeppelin hangar in North America, one giant room in which several NFL games could be played side-by-side, with a pair of gargantuan mechanized doors at either end. The 8-acre structure is off-limits now, due to hazardous materials used in its construction which would cost millions to remove. It was built in the early 1930s to hangar



The slight, slow jostle as I board is almost imperceptible, my weight being a very tiny fraction of the total; yet it feels neither firm like stepping onto a train nor undulating like boarding a boat. I am now floating in air, and though subtle, the sensation is like nothing else.

the U.S. Navy zeppelins, the USS Macon and the USS Akron.

In the 1920s and 30s, this was the west coast base for Navy zeppelins. The Navy had long used blimps, which are just balloons full of helium or hydrogen with no structure, kept inflated by pressure, with a cabin hanging from it with the crew and the engine to steer it. A zeppelin, by contrast, has a rigid framework of aluminum holding it in shape, so it doesn't need pressure and several engines can be placed advantageously around the body to direct it, since they have solid girders upon which to attach them. Zeppelins are faster, more stable and much more maneuverable, as well as capable of being built larger. When filled with hydrogen, the largest zeppelin, the Hindenburg, could lift more than half a million pounds, and used no fuel to keep

it aloft, only what little was required to push it through the air to where it needed to go. Once the U.S. Navy committed to zeppelins in the 1920s and 30s, after building its first base in Lakehurst, New Jersey, for the U.S. zeppelin Shenandoah, it needed a Pacific fleet base as well. The Navy ultimately had four zeppelins in all, the Shenandoah, the Macon, the Akron and the U.S.S. Los Angeles, the latter the only one built by the German Zeppelin company for the U.S. as part of war reparations for the first World War. A poster on my office wall shows the U.S.S. Macon cruising high above the Golden Gate while



PREVIOUS PAGE: Our shadow from the Eureka passing over the Bay Bridge. **ABOVE LEFT:** The Eureka's cabin seats 12 passengers, not including two pilot seats and the love seat in the panoramic rear bay window; it also has a bathroom with its own window. **ABOVE RIGHT:** View of San Francisco looking toward the Bay Bridge and the East Bay. **BELOW:** Downtown San Francisco seen from the North, with several guy lines, essential to landing a craft that won't stay down by gravity.

ALL PHOTOS: JAMES DI PROPERZIO

the Pacific fleet issues from the Bay, with only one tower of the Bridge completed.

The Zeppelin company started by the inventor, the Graf (Count) Ferdinand von Zeppelin, is still in business more than 100 years after its inception. His will left the company to its home town of Friedrichshafen, Germany, with the condition that they continue to produce airships. That was no easy trick after the first World War, during which German zeppelins bombed London, and the Germans were forbidden to use zeppelins, which until the war had been the only passenger air service, with Germany having had the world's first airline. The Graf's successor, Dr. Hugo Eckener, proposed to the U.S. to build them a zeppelin, and the U.S.S. Los Angeles was built in Germany and flown over to America, becoming history's longest-serving airship, going for more than a decade with no mishaps. After resuming passenger air service with the giant airships *Graf Zeppelin* and *Hindenburg* and initiating transcontinental flights, the Hindenburg disaster put the company on hold for decades. But the fund belonging to the city was still there, and by the 1980s had grown enough to fund a venture in restarting zeppelin production. On July 2nd, 2000, on the centennial of Zeppelin's initial flight, the first of the company's newest take on the zeppelin, the Zeppelin NT, took its test flight. The new zeppelins are lighter, stronger, safer and more economical, made with modern materials like graphite and Kevlar, and have minimized the weight of the structure by maintaining the longitudinal rigidity with a keel along the bottom, and the rigidity of the girth by a triangular truss to which two engines are attached. The airship has the rigidity of a zeppelin without the full structure, and can be de-



flated and transported by ship, as this one was to cross the Atlantic when it was bought by Airship Ventures for flights over the Bay area.

On the right-hand side of the old quad, I see a building with a modestly-sized metal sculpture of a zeppelin, and park right in front of it. Inside, wood beam ceilings give the feel of an American air base in the 1930s, when this was built. This building is home to Airship Ventures. The company name seems to play on the sense of venture as a journey, and the fact that

they are located in the epicenter of most of the venture capital deals in the United States: Silicon Valley. The reception desk checks my identification—this is a flight, after all, and we will have a security check later—and sends me to the lounge for a soft drink until the flight is ready. Old poster reproductions from the great age of zeppelin aviation line the walls (posters of the Hindenburg, nowadays, having had the swastika photoshopped out before reproduction).

My fascination with zeppelins started in the 3rd grade, when I was flipping through the encyclopedia at the back of the classroom and found the entry on the Hindenburg. Of course the pictures of the fiery crash drew my eye, but it was the airship itself that fascinated me, and my enthusiasm was not tempered by the disaster. But I was disappointed to later realize that I would never have the chance to see one fly, since the age of zeppelins was over. Airplanes were already catching up to the zeppelin in usefulness, and after the Hindenburg, few people had any interest in seeing them continue. The crash was likely due to the flammable hydrogen gas the ship was filled with being ignited by static electricity due to insufficient grounding. It

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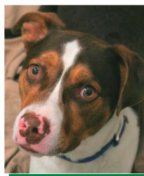
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America would be a better place if public broadcasting provided stronger local reporting, the economics of a non-profit public broadcasting system – even with significantly augmented federal funding – can't replace newspapers' traditional role. And it shouldn't. Were the Congress to allocate sufficient funds to do so, America would rely on federal funding for a significant portion of the resources to fund American journalism – something that seems inherently open to political interference. A better course of action would be to establish, alongside increased federal funding for public broadcasting, a special element of the tax code that would incentivize private funding – from businesses, foundations and individuals – for contributions to public broadcasting.

But what's really wrong with the Columbia report is the stunning assertion that local public broadcasting stations' judgment about their local community needs should be re-ordered to accomplish nationally imposed goals regarding programming.

First, that proposal is illegal. Radio and television stations are fully protected by the Constitution's First Amendment – which I suspect the Columbia study's authors would be among the first to defend. Interference in the programming decision-making by local stations would violate the station owners' First Amendment rights. Indeed, federal law specifically forbids the U.S. Government from censoring or otherwise interfering in program decision-making by local station licensees. CPB's own enabling legislation includes a similar prohibition.

Second, I happen to believe that a healthy American democracy needs both news and cultural components and public broadcasting has predominantly become the last surviving source for our cultural heritage. The music industry is in such a mess that it is largely through the efforts of public broadcasting that some genres of music and musicians are uniquely heard. Try to find classical music or jazz, a uniquely American invention, other than on public radio. Forcing public radio stations to abandon cultural offerings in favor of local reporting is both illegal and ill-advised. That the Columbia study should openly advocate pressuring local station licensees to replace the

management at local stations where such management doesn't embrace this brave new world is to advocate a shocking interference by federal agencies in local station decision-making and autonomy the prohibition against which dates back to radio's beginning.

The opportunity – and one might argue responsibility – for public broadcasters to enhance stations' local reporting ultimately isn't an argument about philosophy – it is entirely about money. The federal investment in public broadcasting has dramatically declined beginning with the Reagan administration. Had the public broadcasting appropriation been indexed to inflation, with no new principal additions, a station like JPR would now be receiving three-times its current level of CPB support. The simple fact is that, as both the Knight and Columbia reports note, local station infrastructure (transmission costs, etc.) are expensive and increasingly have commanded a larger share of resources from stations whose revenues are, increasingly, static. Local service is expensive and it's more expensive to transmit to a host of small communities with unique transmission plants than to reach an equivalent number of people in a major urban area with a single transmitter. Moreover, despite increasing requests from rural, multi-station networks for additional CPB support to help address these trends, CPB has remained deaf to the problem.

Programming is also expensive and none of these equations have been helped by the fact that the cost of national programming, from all three major public radio

networks, has inflated at galloping rates. Network programming charges to stations have grown between 5% and 10% annually for more than a decade and many public stations across the country, including JPR, have struggled to be able to afford to broadcast important national programming at the expense of local programming because the method by which the national programming is funded is inherently flawed and increasingly serves to starve local programming investment – including in news. That challenge is particularly great in small town America.

The contribution that public broadcasting can make to the challenge to American journalism, which I believe can be significant, should not be developed at the expense of culture. And it should be fashioned out of:

- a significantly elevated CPB appropriation, targeted to improve local journalistic efforts, the local use of which should be left to local station discretion
- revision in the tax code to create a special credit for individuals and businesses who provide funding to defined qualifying entities who provide the types of programming services desired.

There's no need to declare war on the presentation of Pergolesi or Pink Martini to accomplish the goals of the Knight and Columbia reports.

Ronald Kramer, Executive Director

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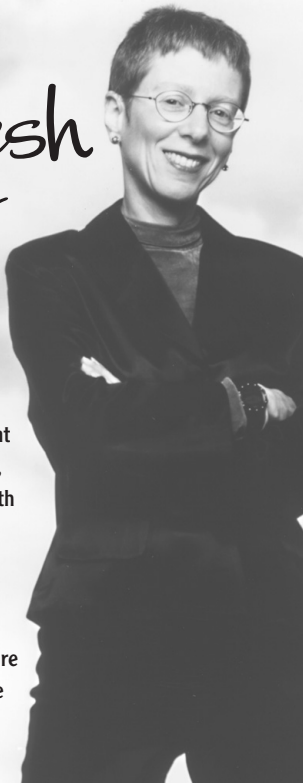
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Deedie Runkel

The Magic of Christmas

[This year I've asked fellow writer and well-known Ashland innkeeper, Deedie Runkel, to fill this holiday column with the humor and hope which shapes her life year round. It's my gift to you. —Molly Tinsley]

My daughter Lucy was totally unexpected.

I'd been told severe endometriosis precluded my ever having another child, and we'd begun the long process of adoption.

One morning shortly before our adopted child was to arrive, I caught my husband David staring at me over breakfast.

"You're looking rather chesty," he said as he left for work.

Once the door closed behind him, I dashed upstairs to the mirror. Chesty, eh? I took off my sweater. Well, maybe.

When I called the office of my fertility specialist at Johns Hopkins Hospital in Baltimore, the response was, "Wait a month or two..."

I couldn't.

Later that day, after having been presented with an unsolicited urine sample, the specialist called me back.

"I said it would take a miracle," she said, "and apparently there's been one. You will deliver this baby just before Christmas." Then she added, "I guess he or she was determined to be in this world."

Six months later, I went to the hospital, certain the baby's birth was imminent. I felt a little strange. The baby seemed quieter than usual. Before examining me, the nurse asked what I wanted her to do with my maternity dress.

"Throw it away. I never want to see it again." I was delighted to exchange it for the hospital gown that barely reached around my bulging body.

She greased my stomach and put a microphone on it. Ba-dum. Ba-dum. Ba-dum. I was glad to hear *something* from the baby, but the nurse reached past my head in a flash and pressed the emergency but-

ton. An oxygen mask materialized on my face.

"The baby's heart beat needs to be much more rapid," the nurse said. "Pat-a-pat, pat, pat-a, pat, pat," she clapped it out. "It's probably nothing. Babies' heartbeats sometimes do this. But we are definitely going to monitor it. Your doctor will come by in a little while to check you."

"Shouldn't we do more?" I wanted to know.

"The baby's fine right now. Don't worry. Here's your book. Try to relax and think about labor. Call me if you need me," she said. I opened Sarah Bernhardt's biography and tried to concentrate. I dozed off. Voices in the hallway awakened me.

"Doctor, I'm sorry, but we can't discharge Mrs. Runkel," the nurse was saying.

"Why not?" she wanted to know. "That baby isn't coming tonight, and the heartbeat's back to normal."

"Well, it's just that, we, uh, we asked her what to do with her maternity dress, and she said throw it away, so we did," stammered the nurse.

"Go see if there's anything going on yet," the doctor said with a sigh.

The nurse turned the microphone back on. The baby's heartbeat was barely audible. I pushed my book onto the floor and raised myself on my elbows.

"What's the matter? Is the microphone broken?" I was shaking all over.

The doctor was suddenly by my side, writing David's work number in ink on the cuff of her white jacket. "Hold on, Mrs. Runkel, we're going to get this baby right now," she said as my bed was propelled toward the operating room.

Things were very quiet during the delivery, except for my stifled sobs.

"Can't you move a little faster?" I asked.

"We're almost there. In fact, we are there. And it's a little girl, with the cord wrapped around her neck a few times," the doctor said.

"Let me see her," I asked.

"We've got to make sure she's breathing right first, Mrs. Runkel," came the reply. I craned my head and saw one very blue infant.

A week later, Lucy and I came home. She was in a basket, tightly swaddled.

The Christmas tree was up, decorated by David and four-year-old Marshall with friends' help. Greens were strewn about our Victorian townhouse, the dining room table laden with food brought by neighbors. The presents I'd carefully wrapped before I left were under the tree. The cookies were safe in their tins, my last task before I left.

On December 24th, I put Lucy in her basket under the tree while I wrote Christmas cards and listened as we always did to the Kings College, Cambridge recording of "Lessons and Carols."

"Christmas came a little early," I wrote. "Lucy Donnan Runkel arrived December 16th." It sounded a lot smoother than it had been.

Christmas has been a time of deep sentiment for me since childhood. Early December was set aside for writing cards to everyone you knew. Then the first fragrant batches of cookies began coming from the oven to whet expectations of the festive family gatherings ahead. From the cooling racks, the cookies would be carefully dispatched to tins, wax paper between each layer. From there, they'd go to the pantry awaiting their call to service, along with a special hidden stash of pecan puffs for my father. The maroon Webcor record player was always loaded with stacks of Christmas classics, including "Lessons and Carols" from Kings College, Cambridge, the standard for Christmas Eve morning.

This December 2009 that very determined baby turns a splendid 40, prompting me to reflect that despite the legacy of rich tradition I grew up with, it wasn't until I placed that basket with Lucy Runkel in it under the tree that I understood the *magic* of Christmas.

[This year, Deedie and Lucy will listen together to the Christmas Eve service from Kings College, Cambridge, broadcast live by Minnesota Public Radio.]



Jefferson Almanac

Diana Coogle

Christmas Lights

The sun will be sleeping long hours for the next few months. On cloudy days what little light there is creeps wanly through the windows along about mid-morning, as though too weak to assert itself at dawn, beaten down by the dark. Mid-afternoon storms bring an early dark.

Then in the midst of that darkness come the Christmas lights, a celebrative defiance against the dark, a glorious affirmation of light even when the dark is at its worst. Blazes of icicle lights dangle from eaves, colored lights wreath fences, tiny white lights outline doorways and windows. Glowing plastic Santa Clauses miss the point, but little light-statues of deer grazing in the yard, pinwheels of lights winding through leafless trees, and pyramids of lights strung in large firs and cedars sing hosanna. The Provolt Store, a little general store in rural Oregon, was for the last few years the epitome of that extravagant glory. Driving through the dark in the Applegate, I would suddenly come upon a fairyland: a little wooden house with strings of tiny white lights lining each horizontal board, each upright, each window frame. It was like a gingerbread house in the forest, as unexpected and enchanting as a fairy house come to life at Christmas.

Christmas lights are a winter solstice shout of joy: "It may be the darkest day of the year, but look! Look at the light!" they say. They say, "Our spirit is not broken. We will not succumb to the dark." Because it's not just that this is the darkest time of the year. It's that these are dark times. Today, more than ever, we need that defiant glow to say to each other that our spirit is not defeated, the lights on each house making that communal statement: "I and you and our neighbor and the people across the way -

we have not lost spirit."

When I was a child my father built a five-foot-span, five-pointed star that he strung with lights and mounted at the peak of the house. On the way home on dark evenings, we pointed to it proudly as soon as we could see it shining through the trees a mile away.

We joined our neighbors with our own creative version of celebrating light in the season of dark. We were so proud of our star, our contribution to the lights of the neighborhood in the dark of the year.

Now, living without electricity at the end of a mountain road where no cars pass, I can only make a subtle gesture of that kind with my blaze of candlelight. So I depend on you for the communal expression of joy. The Christmas lights on your house down in the valley, along the road, in the towns are my affirmation of that joy, the symbol of our hope. By your Christmas lights I know that you, too, have not given in to cynicism, fear, and despair. By the light, I know that you, too, sing joy in the dark, that for you, too, life spells hope.

“
Glowing plastic Santa
Clauses miss the point, but
little light-statues of deer
grazing in the yard,
pinwheels of lights
winding through leafless
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lights strung in large firs
and cedars sing hosanna.”

Diana Coogle's new book *Living With All My Senses: 25 Years of Life on the Mountain* is available for \$14 plus \$4 postage from Laughing Dog Press, Applegate, OR 97530.



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Inside the Box

Scott Dewing

PowerPointless: "the medium is the message"

A colleague once told me that those who use PowerPoint to give presentations usually have no power and no point.

Whether or not that glib axiom holds true for all presenters, I think we've probably all had at least one opportunity to suffer through a presentation in which the presenter deftly used PowerPoint to turn what might have been an interesting talk into an hour-long yawn-fest.

Students certainly have been bludgeoned by teachers trying to beat information into them with the PowerPoint club, which, when taken to its extreme, is about as effective at piquing a student's intellectual curiosity as a full frontal lobotomy.

Business people suffer through PowerPoint presentations daily. Some of these are in-person presentations given in spacious conference rooms where everyone sits around a big shiny table doodling on the slide handouts given to them at the beginning of the presentation. The handouts have the exact, bulleted information that is up on the screen. But whether it's in the boardroom or the classroom, most presentations that use PowerPoint are worse off because of it.

That's not to say that there's not someone out there who hasn't given a presentation that was made better by PowerPoint. I'm sure there is. I've just never been lucky enough to meet him or her. This, of course, includes me: I've contributed my fair share of poor presentations that were borified by the use of PowerPoint.

This leaves me wondering: Why do most PowerPoint presentations suck? Is

the problem with PowerPoint, the presenter, or both?

These are questions that statistician and information design guru Edward Tufte addresses in his book *Beautiful Evidence*.



According to Tufte, the cognitive style of PowerPoint contributed to errors in judgment that resulted in the tragic death of the 7 astronauts aboard the space-shuttle Columbia in 2003.

"PowerPoint comes with a big attitude," says Tufte. "With little information per slide, many slides are needed. Audiences endure a relentless sequentiality, one damn slide after another."

One of the major problems with PowerPoint, argues Tufte, is its cognitive style, the way in which the very hierarchical structure of the soft-

ware shoe-horns every type of content into the same narrow sequencing of information and a narrative that is, quite literally, riddled with bullet points.

According to Tufte, this should come as no surprise.

"The metaphor of PowerPoint is the software corporation itself," he says. "To describe a software [company] is to describe the PP cognitive style: a big bureaucracy engaged in computer programming (deep hierarchical structures, relentlessly sequential, nested, one-short-line-at-a-time) and in marketing (advocacy not analysis, more style than substance, misdirection, slogan thinking, fast pace, branding, exaggerated claims, marketplace ethics)."

Not to pick on PowerPoint's creator, but Tufte's description pretty much describes Microsoft: a big bureaucracy engaged in the creation and marketing of software.

And could PowerPoint have turned out any other way? According to pioneering computer scientist Melvin Conway, no.

"Organizations that design systems,"

wrote Conway in the April 1968 issue of *Datamation* magazine, "are constrained to produce systems which are copies of the communication structures of these organizations." This statement is commonly referred to as Conway's Law.

I've been working with PowerPoint for 17 years and counting now. At one point, I must confess, I was a cog in Microsoft's cognitive wheel, working directly on producing the end-user documentation for PowerPoint back in the days when user documentation in the form of books were bundled with the installation disks.

The user guides that I helped produce were hierarchical tomes that led the user through every menu, function, and feature of the software. Step-by-step instructions were accompanied by screenshots to demonstrate everything that you could do with PowerPoint. What these guides didn't address, however, was what constituted an effective presentation and in which situations a PowerPoint presentation was even applicable. Of course, the marketers would have you believe that the brilliance of the software is what made your presentation "effective" and that every presentation would somehow be made better by PowerPoint.

Of course, that's just not the case. "Serious problems require a serious tool," says Tufte. "For nearly all engineering and scientific communication, instead of PowerPoint, the presentation and reporting software should be a word-processing program."

(Hey, you mean like Microsoft Word?)

According to Tufte, the cognitive style of PowerPoint contributed to errors in judgment that resulted in the tragic death of the 7 astronauts aboard the space-shuttle Columbia in 2003. During liftoff, a piece of foam broke off from the liquid fuel tank and hit the shuttle's left wing at a high enough velocity to make a small hole in the wing's thermal protection. The Columbia orbited Earth for 2 weeks then burned up during re-entry because of the damage that had been done to the wing during liftoff.

That's what we know now after an exhaustive study and lengthy report by NASA. But during the two weeks that the Columbia was in orbit, rocket scientists were scrambling to try and figure out and assess the nature and extent of the damage to the wing during liftoff and determine the level of threat during re-entry.

PowerPoint had become the norm for giving presentations at NASA and the analy-

sis and conclusions regarding the fate of Columbia were transformed into a "relentless sequentiality" of digital slides.

The Columbia Accident Investigation Board Report concluded, "As information gets passed up an organization hierarchy...key explanations and supporting information are filtered out. In this context, it is easy to understand how a senior manager might read this PowerPoint slide and not realize that it addresses a life-threatening situation...The Board views the endemic use of PowerPoint briefing slides instead of technical papers as an illustration of the problematic methods of technical communication at NASA."

That's not to say that PowerPoint was single-handedly responsible for the Columbia tragedy; rather, it's to illustrate the importance of clear communication, which

should be the purpose of any presentation, and the danger that can result when, as media theorist Marshall McLuhan famously put it, "the medium is the message".

Scott Dewing is a technologist, teacher, and writer. He lives with his family on a low-tech farm in the State of Jefferson. Archives of his columns and other postings can be found on his blog at: blog.insidethebox.org

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Best of 2009

Another year has buzzed by like a truck on the freeway, passing too quickly for any of us to get a good look at it, except for those who were directly in its path. In terms of the year's music, we here at JPR were directly in its path, and the much-hyped decline of music sales did not at all affect the production of recorded music. If anything, the opposite continued to be true: more music than ever arrived on JPR's doorstep, some of it excellent, a bit of it atrocious, and most of it on the middle ground of mediocrity. It's harder than ever to even recall what we received or listened to, let alone pick out the best of it at year's end. A few favorites do come to mind, though. If we write them down now, maybe we won't forget too quickly before another year's blur whizzes by.

Eric Alan
JPR Music Director/Host, *Open Air*

Music is like food: what appeals depends on the mood. What's best for breakfast makes a lousy dessert. What soothes a blue mood may not be a good soundtrack for joy. Winter and summer music differ. At the moment, I'm thoroughly enjoying **David Gray's** new release, *Draw the Line*, which is his best in many years. I'm also still in amazement at **Rodrigo y Gabriela's** guitar wizardry on *11:11*, and they would curse at me if I mistakenly called it flamenco. I came to love the **Wiyos'** mix of vintage styles and modern edges on *Broken Land Bell*, and was surprised how well **Elvis Costello** did bluegrass and beyond on *Secret, Profane and Sugarcane*. **Kelley Hunt** continues to carve a place as one of the best new blues vocalists on *Mercy*; the other blues release that stuck with me was *Already Free* from the **Derek Trucks Band**. An unexpected surprise from the songwriter world was **Antje Duvekot's** elegant *The Near Demise of the High Wire Dancer*. I continually find myself reaching for **Assembly of Dust's** *Some Assembly Required*, despite my sus-

picion that the long list of guest stars was done for marketing purposes. Their concise and eloquent songs in the studio show a different facet of the band than their extended live jams (which are also excellent). In the folk world, **Catherine MacLellan's** *Water in the Ground* continues to grow on me as I learn it. Wouldn't surprise me if the same thing happened with **Brandi Carlile's** new release, *Give Up the Ghost*. Ask me next year, and I'll tell you—if I still remember. And my apologies to all the terrific musicians I just forgot.

Cindy DeGroft
Host, *Folk Show*

Three artists who never fail to engage me with their music, all have new releases. **Mark Knopfler's** *Get Lucky*, demonstrates what a fine writer, and fine player, he truly is. **Lyle Lovett's** *Natural Forces*, returns to Lyle's roots, with some genuinely wonderful surprises. **Chris Smithers** delivers another solid release with his unique perspective, tasteful playing, and ironic sense of humor on *Time Stands Still*. **Antje Duvekot's** *The Near Demise of the High Wire Dancer* is lovely. **Catie Curtis** charms with *Hello Stranger*. I remembered why I loved **Tracy Chapman** when I heard her release, *Our Bright Future*. Canadian songwriter, **Amelia Curran** recently released *Hunter*, just as I have been getting to know and appreciate her evocative, lyrical '08 offering, *War Brides*. **Bill Frisell** is absolutely brilliant with *Disfarmer*. If you haven't seen the film *The Soloist*, please, treat yourself to an amazing story, beautifully & honestly presented, gloriously scored by **Beethoven & Bach**.

Valerie Ing-Miller
Host, *Siskiyou Music Hall*

Favorites of 2009:

1. **Angela Hewitt** plays *Handel & Haydn*
Hyperion 67736
2. **Rolf Lislevand Ensemble** *Diminuïto*
ECM 2088

3. *Caroline Goulding*, violin & Christopher O'Reilly, piano Telarc 80744
4. Anne Akiko Myers *Smile* Koch 7762
5. Yeol Eum Son *13th Van Cliburn Silver Medalist* Harmonia Mundi 907507
6. Mark O'Connor *Americana Symphony* Omac 22
7. *Introducing Shannon Lee*, violin Telarc 80695

Maybe my taste is changing, but I was surprised to see that I'd included very little orchestral music on this year's list. The rich yet delicate musicianship of pianist **Angela Hewitt** and Norsk guitarist **Rolf Lislevand's** ensemble put them firmly at the top of my list. The amazing talents of young violinists **Caroline Goulding**, **Anne Akiko Myers**, **Rachel Barton Pine** and **Shannon Lee** will make you wish you'd paid more attention to your music teacher as a kid. And while 23 year old Korean pianist **Yeol Eum Son** took Silver at the Van Cliburn this year, I picked her over the Gold medalists to include on the list. Finally, **Mark O'Connor** has a beautiful way of turning the American experience into music.

Don Matthews

JPR Classical Music Director / Host, *First Concert* and *Saturday Morning Opera*

My first recording choice this year features the very talented Latvian mezzo-soprano **Elina Garanca**. The CD *Bel Canto* is her personal selection of great scenes from operas of Rossini, Bellini, and Donizetti focusing on a particular style and period.

Next is the second volume of sonatas of Haydn performed by pianist **Marc-André Hamelin**. In this anniversary year, there are many recordings of the composer to choose from but this 2 CD set shows the pianists original blend of musicianship and virtuosity.

Another anniversary celebrated this year is Handel's, who died in 1749 and there are many excellent recordings of his music. I think a 2 CD set of his *Organ Concertos* published posthumously is one of the best. The organist **Richard Egarr** who also directs the Academy of Ancient Music improvises in a manner in which Handel as an organist was well-known.

Eric Teel

JPR Program Director/Host, *Open Air*

For 2009 my list of favorite albums includes a wide range of genres. At the top of the list is *The Near Demise of the High Wire Dancer*, by German-born singer/songwriter **Antje Duvekot**. Produced by Richard Shindell, the album is full of beautiful songs, great arrangements, and Antje's soft, vulnerable voice. Next on the list is *My One And Only Thrill*, by **Melody Gardot**. Gardot grew immensely from her 2006 debut album. Gardot's personal story is as compelling as her singing on both classic jazz standards, and new songs. This is the exactly way a jazz album with string section should sound. Possibly the best example since Ella. The rest of my list is a bit scattershot: Blues - *Flutter & Wow*, by **Charlie Wood**. World - *Welcome To Mali*, by **Amadou And Mariam**. AAA/Roots - *Secret, Profane & Sugarcane*, by **Elvis Costello**. Rock/Pop - *Wilco (The Album)*, by **Wilco**.



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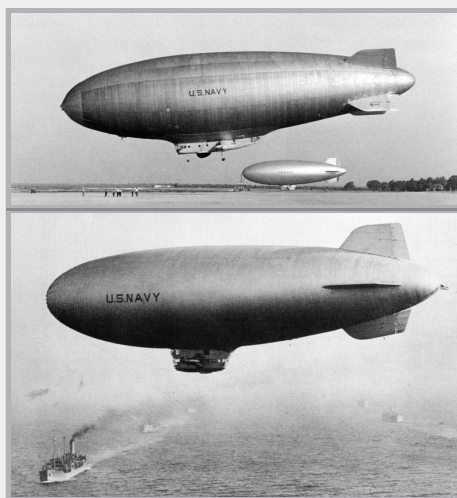
PHOTO: JAMES DI PROPERZIO

The pilot anticipates the direction of the next gust of wind and deftly guides the airship into it before it creates too much turbulence for passengers.

had been designed to fly with chemically inert helium, but at the time the US had the world's only supply and refused to sell it to Germany, so as to keep German zeppelins too vulnerable to incendiary bullets ever to be used again for military purposes. So it was filled with hydrogen, with twice the lifting power and far more danger.

My fellow passengers are mostly middle-aged couples, including a journalist-photographer couple, and one young Russian tourist who got the last seat just before take-off. The flight after ours is a charter—a child's floating birthday party with family and friends! Our trip, the 2-hour flight up the peninsula, over the city to the Golden Gate and back down over the waters of the Bay, is the deluxe flight at \$950 a seat, though flights start under \$200. For the really adventuresome, there are occasional rides that really cover some distance, taking passengers all the way to Long Beach, or up the coast through wine country.

After a briefing and security check, we are driven out to the airfield in front of the two 'smaller' airship hangars, each dwarfing an airplane hangar. As we climb out of the van onto the tarmac, a white dot is already visible to the north above the Bay, rapidly



PHOTOS COURTESY OF U.S. NAVY

TOP: The US Navy used many more non-rigid airships, such as this N-class blimp, than the four zeppelins that ever saw service. **BOTTOM:** In contrast to zeppelins, this US Navy K-class blimp has a non-rigid envelope held in shape only by pressure, and all the propulsion attached to the gondola.

swelling as it heads straight towards us. It turns aside and loops around the airfield to approach us from the south, and we see the *Eureka*, the largest passenger aircraft in the world today, longer than a 747 and much greater in volume, descend quietly to pick

us up. It is slow, quiet and graceful compared to an airplane—where an airplane feels like something heavy that needs to be forced into flight by powerful jets, the zeppelin clearly belongs to the element of air, its great volume mostly gas, buoyant and tending to stay where it is in the air rather than fall. Indeed, it doesn't actually *land* to pick us up; its tether is grabbed by the ground crew and attached to a mobile mast, from which it floats just off the ground. The steps up to the portal are attached to the airship, not the ground, where it sways slowly in the ever-present breezes of the Bay. We enter one-by-one, exchanging places with a passenger disembarking from the last flight, so that the airship remains laden at exactly neutral buoyancy, weighing the same as an equal volume of air. The slight, slow jostle as I board is almost imperceptible, my weight being a very tiny fraction of the total; yet it feels neither firm like stepping onto a train nor undulating like boarding a boat. I am now floating in air, and though subtle, the sensation is like nothing else.

Elaine Jumes is the hostess in charge of the 12 passengers, and sits in the second pilot seat next to today's captain, Jim Dexter. Elaine asks us to take our seats, and Jim releases the mast. There is no extra sound from the murmuring engines, no sensation of take-off—the earth just drifts away from us. We ascend like a child's lost balloon, seeming to go slowly, but are in moments a couple hundred feet above the spot on the tarmac where we were just standing. The transition to forward, directed flight is smooth, and without the thrust and banking of an airplane; yet soon we are passing the edge of the enormous airfield, having picked up speed without noticing it. Our cruising airspeed is a sedate 46mph, and our altitude never goes above a few hundred feet, so there are windows which actually open, admitting the fresh air and allowing me to hang my head and arms out to take pictures from outside the cabin and enjoy the feeling of the breeze in my hair, looking straight down from the overhanging window to the ground below.

I sit down on the bench in the bay window at the back of the cabin, watching the panorama of Silicon Valley slide by. The im-



LEFT: The state-of-the-art cockpit of the Eureka, from which a single pilot has unprecedented control over the zeppelin.
RIGHT: The Eureka's hangar (one of the smaller ones!) at NASA's Moffett Field.

PHOTOS: JAMES DI PROPERZIO

mense shadow of the zeppelin, directly below us, glides like a whale over the cityscape, stretching across parking lots, enveloping houses. I am joined there by Irina, a young woman from Moscow visiting the West Coast on vacation, who was told by a professor friend about the zeppelin flights before rushing over to snatch the last available seat. We have nothing to do but take in the experience, and the two hour flight gives us the leisure not to feel rushed to take it all in, so we gaze out and absorb it all. Two-seater prop planes at just our altitude pass by in the opposite direction, headed for a small craft landing strip. We drift past SFO, undisturbed by the constant descending line of jets parallel to our course. At some point I guess we float over the Googleverse and Stanford, but I couldn't care less.

Having flown through SFO countless times, driven around San Francisco and hiked up all its hills and scenic towers, I thought I had seen it well, but never from this perspective. We fly right over downtown, seeming in danger of grazing Coit Tower, and hardly overtopping the skyscrapers of the business district. It's like peering into a model of the city from a stationary perch, and we linger near the tall buildings and over the Marina. Then we cross out to Alcatraz and circle lazily there, taking in the Golden Gate Bridge, the city and Presidio, the old prison island below and the Marin headlands on the other side form a point of view you couldn't easily get any other way. The day is clear, with wisps of low conden-

sation sliding in under the bridge.

On the way back, we coast over the length of the Bay itself. I sit up by the pilot all the way back, as he steers us through the drafty winds of the Golden Gate. Here there is a sense of motion, as the winds would buffet us around, albeit slowly due to the massive airship. Dexter is a pro, though, calmly seeming to anticipate the direction of the next gust and guide into it before it gets to us. It feels like the nose is hardly deviating at all, only the rest of the ship wagging slowly in three dimensions like a wind sock as the direction of the air changes. I find it even more fun than the eerily still, drifting effect from earlier, though Dexter tells me this is wobblier than they prefer for the passengers, though no trouble for the ship. Nobody seems bothered by the motion, though, which has neither the rhythmic lurching of waves at sea, nor the jumpiness of turbulence. I spend the rest of the flight talking to Dexter, who confirms that you do develop a sense of what's coming, perhaps not before the changing wind actually reaches the ship, but rather from feeling the slight feedback from the nose, seconds before the rest of the long, solid airship begins to turn in response to the push of the air. And in a zeppelin, unlike the blimps he's spent his career flying since the 1980s, you're not as pushed around by the wind, since the rigid frame and powerful engines let you push back. "The zeppelin is continually talking to you," he explains, "and you learn to manage the energy of such a large

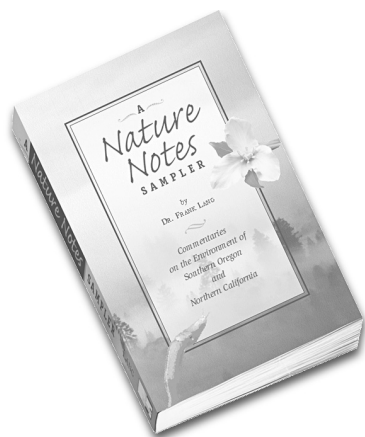
surface area—that's what it's all about."

As we slide through the air over Moffett Field, Dexter puts the zeppelin into a motionless hover over the mammoth Hangar One for a few minutes, apparently waiting. After the flight, this perfectly still float is yet another unique sensation—he must be controlling it with slight engine use and other controls, but I can't see or hear them. It's like we have stalled and are stuck here in the air. When the engines rev up again and we start moving, I know we're headed for the end of our trip. But we're moving straight backwards now, pushed very surely by our engines, and then we start to slide sideways and downward, turning toward the landing site as we do so. It is three different motions at once, and we gracefully descend toward the mooring mast, slowing just above the ground and kissing it so gently that no impact is felt as we lock on. The next flight isn't for a while, so they tether the zeppelin so we can all get off.

As Irina steps into the shuttle van back to the terminal, I ask her how the flight was, and if it was worth it. "It was perfect," she replies without hesitation, "one of the experiences of a lifetime. Unforgettable!" I echo my Russian traveling companion's sentiment and found my venture, well worth a trip south.

James di Properzio is a freelance writer, editor and writing consultant living in Ashland. He can be reached JdP@jeffnet.org.

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Nature Notes

Frank Lang

Mincemeat

Nature Notes has written about serviceberries and pemmican as a way to preserve meat. This month, I write about mincemeat. Consider this, an accompaniment to earlier Nature Note holiday meal suggestions: roast raccoon and possum.

One of my earliest memories of Thanksgiving and Christmas dinners at my house was the heavenly, spicy odor of mincemeat, being cooked at the time of original manufacture and later when being fashioned into my mother's famous mincemeat pies. Second was the heavenly, spicy odor of pumpkins being fashioned into my mother's pumpkin pies. What made them famous were her famous crusts, made flaky by her liberal use of Crisco.

Mincemeat. What an odd concoction. The mixture of cooked fruits, spices, booze, and vinegar originated in Britain over 500 years ago. It is primarily a way to preserve meat from spoiling over an extended period. It also might mask the flavor of meat that hung a little too long even for the taste buds of ancient days. It is also a way to not waste meat by boiling odd parts like the neck until the flesh falls off the bones. And it is sweet, not salty, smoked or pickled. Preservation comes from cooking, the addition of fruit acids, and alcohol from whiskey, rum, brandy, wine, whatever was available.

There are many variations depending on what meats, fruits, and fluids cooks decide to combine. There are even those who leave out the meat, and still call it mincemeat. Apparently, recipes that leave out meat have their origin from the heavy hand of the Puritanical Oliver Cromwell who outlawed Christmas on December 22, 1657, along with meat during the holidays. Cromwell turned mincemeat pies into mince pies.

As I recall, mother's recipe consisted of meat, usually beef, but occasionally venison if a hunting neighbor, friend, or relative was generous. The meat was boiled,

“
The mixture of cooked fruits, spices, booze, and vinegar originated in Britain over 500 years ago.”

cooled overnight in the cooking liquid, then shredded or chopped and set aside. Then water, finely chopped suet (that's animal fat, not always easy to find nowadays) and apples, lots of apples, meat cooking fluid, sugar, apple cider, raisins, currents and current jelly, and spices, cinnamon, cloves, allspice, and nutmeg were added to a big pot, along with the cooked meat, and the candied peel of citron, orange, and lemon and lemon and orange juice. After cooking and cooling, the booze was added. In our case, rum, lots of rum, some for the mincemeat, some for the cook.

Next, the mincemeat was turned into a crock for several weeks or put up in sterile jars, sealed, and allowed to cure before being turned into mother's famous pies. This was always done in the fall when there was game in the larder and fresh apples on the tree.

These days my main source of mincemeat is from the kind women of Trinity Episcopal Church, Ashland, who whump up a mighty batch of the real thing to sell at their annual Christmas bazaar. It's boozeless, but you can always add your own later. Because of Oregon's game laws, it is made with beef not venison or elk, traditional meats. It is nearly as good as mother used to make. OK, as good as.

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University.



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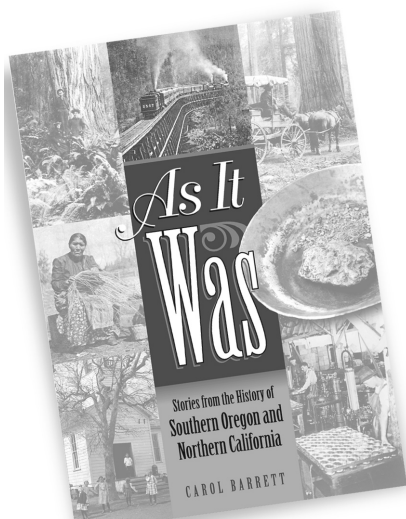
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As It Was

Stories from the State of Jefferson

Mary Worthylake: A Flying Teacher

by Shirley Nelson

In 1924, Mary Moore, a 20 year-old Oregon schoolteacher, met Joe Barrows, a 20 year-old California barnstorming pilot. After their Ashland, Oregon wedding, they left in Joe's World War I surplus plane to fly to Crescent City, California. Joe planned to sell rides during the Del Norte County Fair.

Their proposed two-hour honeymoon flight lasted several days: they were forced down for repairs and later ran out of gas over the Siskiyou Mountains in northern California. They walked out, and it later took three trips and some friends to retrieve the plane and bring the pieces down to the coast.

Mary and Joe spent fourteen years as pioneers in aviation. While based in Alaska, Mary took lessons, soloed and received her pilot's license. She believed she was the first woman in Alaska to do so. Joe worked his way up to flying clippers—or "flying boats" for Pan American Airways.

Mary bore three children. The couple divorced in 1938. Mary returned to college and finished her teacher's education. She later married Harry Worthylake. When she retired in 1969, she had earned a Doctor of Education degree and taught students from kindergarten to college, including one-room schools. She taught in Oregon, Washington, California, Afghanistan and New Zealand.

Sources: Worthylake, Mary M., *Schoolbells Rang Everywhere*. Woodburn, Oregon: Illahee Press, 1968;
Worthylake, Mary M., *Up in the Air*. Woodburn, Oregon, 1979.

Camp White on the Auction Block

by Margaret LaPlante

Today the Veterans Administration's Domiciliary occupies the former Camp White facility in present-day White City, Oregon. Built in 1942 as a training facility for the U.S. Army's 91st Infantry, approximately

40,000 men and women trained at Camp White during World War Two.

Only a fraction of the original buildings remain. In April 1946, the United States Government put Camp White on permanent inactive status. The following month, it was placed on the surplus list by the War Department.

Shortly thereafter, the Government's War Assets Administration declared that the surplus buildings, including the storehouse, barracks, mess halls, chapels, and the post office, were to be put on the auction block. Additionally, the government decided to auction off the electrical, plumbing, heating, refrigeration systems, stoves, office furniture, and even the doors and windows. Many of these items were in short supply following the war.

People came from all over the Pacific Northwest to bid on the surplus items. At one particular auction, the buildings were said to have been sold at a rate of one per minute. In all a total of 1,185 buildings were sold.

It has been said the Rogue Valley took on a rather "olive" look as the buildings found new homes throughout the valley.

Source: *Medford Mail Tribune*, May 8, 1947, July 27, 1947, p. 1, July 31, 1949 p. 1.

As It Was is a co-production of Jefferson Public Radio and the Southern Oregon Historical Society. The series' script editor and coordinator is Kernan Turner, whose maternal grandmother arrived in Ashland in 1861 via the Applegate Trail. *As It Was* airs Monday through Friday on JPR's *Classics & News* service at 9:30am and 1:00pm; on the *News & Information* service at 9:57am following the *Jefferson Exchange*.

Where Should I Begin

I am statistical and not
as they used to say about Amelia
a long drink of water
In the history of large behaviors I am not mentioned
In the small I am equally left out
On the last train to maximize disorder
my car sits on a siding my bags go on without me
labeled density and pressure
It's nothing personal I am not diminished
It cannot be worse than this neutral
the point beyond which disarrangement cannot go
I cannot begin to tell you
how this morning touching the oak
cracked in half by the hurricane that did not even hit here
directly but flattened Mississippi
I found it soft I made it waver with a touch
Years of fungus beetles and woodpeckers
had turned it to sponge
So I grew it back in my mind like one of the pleasures
of early schoolhood
getting the AV boys to run the films backward in Hygiene
or Sociology and the water disappeared
the children at school backed once more into their houses
and were wrapped again in their bedcovers
Bedouins returned to their tents
to refill their glasses with tea from their own mouths
And it was not true that I cannot begin to tell you
I can I cannot finish I mean

Breathing without Exhales

This is unbearable we say while doing just that,
reading our lips as if the shapes settled like letters,
like waxwings on a branch baseline.
Nothing is lost from the the lines or the photographs.
No amount of reading wears them away, lips or no lips,
jambs or iambs looking so similar in lower case.
The cathedral is upheld, stone humming, ribs vaulting,
insinuation and insulation at the same time.
Credo, I believe, and *dado*, how meaning interlocks
with stones as the birds settle into the limestone cornice.
Some things inside-out as Gothic, outside-in as socks,
wrong-sided Red-winged blackbird, Black-winged
red bird, tanagers the idea-mirror is held up to.
Las alas, las olas. I write out love to you in flying words,
leaving like water. It settles on my hand on your hip.
I can hardly stand it I say while standing it.

Allan Peterson is the author of *All the Lavish in Common* (winner of the 2005 Juniper Prize), from which this month's poems are taken, and *Anonymous Or* (Defined Providence Press Prize, 2001). His newest book, *Omnivore*, won the 3rd Annual Boom Chapbook Contest from Bateau Press. He has received fellowships from The National Endowment for the Arts and the State of Florida, and nine nominations for the Pushcart Prize. Since retiring from Pensacola Junior College's Switzer Center for Visual Arts, he spends part of the year in Florida and part in Ashland, Oregon. His website is www.allanpeterson.net.

Writers may submit original poetry for publication in the *Jefferson Monthly*. Send 3–6 poems, a brief bio, and a self-addressed, stamped envelope to:

Patty and Vince Wixon,
Jefferson Monthly poetry editors
126 Church Street
Ashland, OR 97520.

Please allow two to four weeks for reply.

The 29th Annual Jefferson Public Radio Wine Tasting Returns to the Historic Ashland Springs Hotel

By Mark Butterfield

It's time for grownups to celebrate the holiday season. Grab your date and head to downtown Ashland for the **29th Annual Jefferson Public Radio Wine Tasting at the historic Ashland Springs Hotel on Thursday, December 3rd from 6-9pm**. We look forward to seeing *you* at this fabulous and fun fundraiser. It is a highly enjoyable way to support your Public Radio stations. Guests will again partake in delicious wine and food within the gorgeously renovated hotel originally built as the Lithia Hotel in 1925. JPR listeners, supporters, volunteers and staff gather together for a fantastic fund raising celebration that starts the holiday season in high style. So, mark your calendars and buy your tickets early!

As always, food and wine artisans will share their best. Thirty wineries from the



Jpr's 29th Annual Wine Tasting & Silent Auction ~ December 3rd 6-9pm ~ Ashland Springs Hotel

Southern and Central Oregon region will be pouring their unusually fine vintages: **Velocity Cellars, Agate Ridge, Cliff Creek Cellars, Cowhorn Vinyard & Garden, Cuckoo's Nest Cellars, South Stage Cellars, Crater Lake Cellars, Del Rio Vineyards, Devitt, Quady North, Valley View Vineyards, Girardet Wine Cellars, John**

Michael Champagne Cellars, Henry Estate, Paschal Winery, Longsword Vineyard, Pallet Wine Co. Paschal, Pebblestone Cellars, Rocky Knoll, Trium, Troon Vineyard, Foris Vineyards, RoxyAnn Winery, Folin Cellars, Troon Vineyards, Wooldridge Creek and Weisinger's of Ashland to name just a few. Local food crafters will share the fruits of their labor in the form of delectable hors d'oeuvres and exquisite confections. Generously contributing their goods this year are **Arbor House, Alex's On The Plaza, Ashland Co-Op, La Baguette, Kaleidoscope Pizza, Rising Sun Farms, Lark's, Yummykakes, Rogue Creamery**, and of course **The Peerless Restaurant** (yes, they'll be serving delicious oysters on the half shell).

Colleen Pyke and Marie Kimokeo-Goes host the

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An Evening of Stories, Dancing and Song: A Celtic Christmas Returns

By Tomásean Foley

It was the heathery hills of my native parish of *Teampall an Ghleanntáin*, its mountains, meadows, bogs and glens that afforded me my first view the world, and I want always for the spirit of **A Celtic Christmas** to follow the communal rhythms of that place and to breathe its bracing air.

It was said then that the two greatest gifts life has to offer are the shelter of your neighbors and the grace of God.

All the stories I tell are rooted in the homes and fields of its small farmers, and if it weren't for the astounding array of characters to whom the old communal way of life gave such joyous birth – its bach-



elor farmers, widow women, postmen, priests and blacksmiths, grandmothers and grandfathers, tailors, schoolmasters and *poiteen* makers – characters who allowed the song of life to sing so wildly in their veins, characters who were blessed to live at a time and in a place that, however impoverished it may have been in the material sense, there was always time, and plenty of it, for music, song, dance and storytelling – I would long since have been forced to follow my mother's stern dictum: *get a real job*.

When I was a child it was around the fireplaces of my neighbors' thatched cottages that I experienced the last remnants of that old communal way of life. The family was the center of the com-

munity then, and the community was the shining axle around which the great wheel of the universe revolved. Stories, music, song and dance were the spokes of that slowly turning wheel.

When I first attempted to bring some semblance of this, of its generous spirit, to the stage, I think now that I was doing so mostly for myself – not attempting to recreate the past but to rekindle some communal flame in myself; though never once did I think that the show would be touring all over the country well over a decade later.

This December 22 will mark the show's twelfth consecutive year at the Craterian Ginger Rogers Theater in Medford OR. The Cascade Theatre in Redding CA (December 13) has hosted the show every Christmas since its opening, and this will

CONTINUED ON PAGE 30



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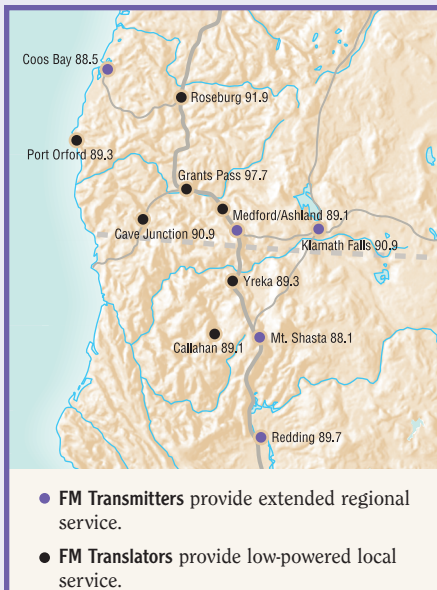
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N. CALIFORNIA STATIONS ONLY:

7:50am California Report

9:00am Open Air

3:00pm Fresh Air

4:00pm All Things Considered

6:00pm World Café

8:00pm Undercurrents

1:00am World Café (repeat)

Saturday

6:00am Weekend Edition

10:00am Wait Wait... Don't Tell Me!

11:00am Car Talk

12:00pm E-Town

1:00pm Mountain Stage

3:00pm West Coast Live
5:00pm All Things Considered
6:00pm American Rhythm
8:00pm Keller's Cellar
9:00pm The Retro Lounge
10:00pm The Blues Show

Sunday

6:00am Weekend Edition
9:00am Marian McPartland's Piano Jazz
10:00am Jazz Sunday
2:00pm Rollin' the Blues
3:00pm Le Show
4:00pm Wait Wait... Don't Tell Me!
5:00pm All Things Considered
6:00pm Folk Show
9:00pm Mountain Stage
11:00pm Undercurrents

Rhythm & News Highlights

Marian McPartland's Piano Jazz

Dec. 6 • Christian McBride



Christian McBride

Bounce" and "Midnight Sun."

Dec. 13 • Beegie Adair

Pianist Beegie Adair is known for an impeccable sense of swing and her smooth but intricate playing. The Nashville resident has been an in-demand pianist for the town's best country musicians, but her heart belongs to those classic tunes from the Great American Songbook. Adair performs a graceful version of "I Wished

Beegie Adair

on the Moon" and teams up with McPartland for her signature closer, "We'll Be Together Again."

Dec. 20 • Piano Jazz Christmas Special

Piano Jazz swings in the holiday season with a special program of Christmas music! McPartland and her guests from seasons past share their favorite memories and perform Christmas classics

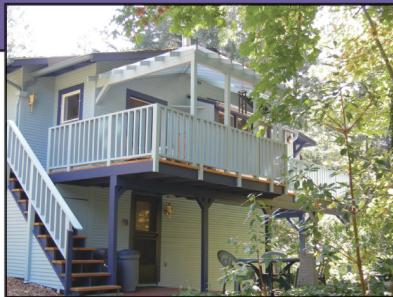
and original holiday tunes. Guest artists include George Shearing, Tony DeSare and Dena DeRose.

Dec. 27 • Marian Petrescu with guest host Renee Rosnes

Guest host Renee Rosnes introduces Romanian jazz sensation Marian Petrescu. This dazzling

player has been tearing up the European jazz scene since he was 15. Petrescu pays homage to his childhood idol, Oscar Peterson, performing Peterson's erroneously named "A Little Jazz Exercise" before joining Rosnes for "My Romance."

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PROGRAM GUIDE CLASSICS & NEWS

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5:00am Morning Edition
7:00am First Concert
12:00pm Siskiyou Music Hall
4:00pm All Things Considered
7:00pm Exploring Music
8:00pm State Farm Music Hall

Saturday

6:00am Weekend Edition
8:00am First Concert
10:00am Metropolitan Opera
2:00pm Siskiyou Music Hall
3:00pm Car Talk
4:00pm All Things Considered

5:00pm On with the Show
7:00pm State Farm Music Hall

Sunday

6:00am Weekend Edition
9:00am Millennium of Music
10:00am Sunday Baroque
12:00pm Siskiyou Music Hall
2:00pm Performance Today Weekend
4:00pm All Things Considered
5:00pm Chicago Symphony Orchestra
7:00pm State Farm Music Hall

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Classics & News Highlights

* indicates birthday during the month.

First Concert

Dec 1 T Backer-Grøndahl*: Suite for Piano
Dec 2 W Saint-Saëns: *Samson and Delilah*
Grand Fantasy
Dec 3 T Rachmaninoff: Sonata No. 2
Dec 4 F Dvorak: *The Hero's Song*
Dec 7 M Goetz*: Sonata in G minor
Dec 8 T Martinu*: Trio for Flute, Cello & Piano
Dec 9 W Waldteufel*: Assorted Waltzes
Dec 10 T Gould*: *Spirituals for Strings*
Dec 11 F Samuel Adler: *The Flames of Freedom*
Dec 14 M Respighi: *The Pines of Rome*
Dec 15 T Marais: *Couplets de folies*
Dec 16 W Beethoven*: Piano Sonata No. 31
Dec 17 T Rimsky-Korsakov: *Capriccio Espagnol*
Dec 18 F Mozart: String Quartet No. 20 in D major
Dec 21 M Prokofiev: *Lieutenant Kijé Suite*
Dec 22 T Puccini*: *Capriccio Sinfonico*
Dec 23 W Chadwick: *Melpomene Overture*
Dec 24 T Debussy: *Children's Corner*
Dec 25 F Britten: *A Ceremony of Carols*
Dec 28 M Grieg: Three Pieces from *Sigurd Jorsalfar*
Dec 29 T Bach: Cello Suite No. 1
Dec 30 W Messager*: *Divertissement from Les Deux Pigeons*

Dec 31 T Schumann: *Overture, Scherzo and Finale*

Siskiyou Music Hall

Dec 1 T Mozart: Serenade for Winds "*Gran Partita*"
Dec 2 W Schumann: Piano Quartet in E flat major
Dec 3 T Debussy: Images pour Orchestra
Dec 4 F Dussek: Sinfonia in E flat major
Dec 7 M Goetz*: Symphony, Op. 9
Dec 8 T Sibelius*: Symphony No. 6
Dec 9 W Turina*: *Sinfonia Sevillana*
Dec 10 T Spohr: Quartet No. 34
Dec 11 F Berlioz*: *Harold in Italy*
Dec 14 M Shostakovich: *The Tale of the Priest & his Worker, Balda*
Dec 15 T Beethoven*: Symphony No. 6, "*Pastorale*"
Dec 16 W Svendsen: Symphony No. 2
Dec 17 T DeBriot: Violin Concerto No. 2
Dec 18 F McDowell*: Piano Concerto No. 1 in A minor
Dec 21 M Glazunov: Symphony No. 7 in F major
Dec 22 T Korngold: Sinfonietta in D major
Dec 23 W Beethoven: Violin Concerto
Dec 24 T Haydn: String Quartet No. 62 in C major



The *Metropolitan Opera* features Korean American soprano Kathleen Kim in the role of Olympia in *Les Contes d'Hoffmann*.

Dec 25 F Boccherini: Quintet No. 1 in D major for Guitar & Strings
Dec 28 M Brahms: String Sextet No. 1 in B flat major



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BAYSIDE/EUREKA

KJPR AM 1330
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Translator

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Monday through Friday

5:00am BBC World Service
7:00am Diane Rehm Show
8:00am The Jefferson Exchange
10:00am Here & Now
11:00am Talk of the Nation
1:00pm To the Point
2:00pm World Briefing from the BBC
3:00pm The Story
4:00pm On Point
6:00pm Newslink
7:00pm As It Happens
8:00pm The Jefferson Exchange
(repeat of 8am broadcast)
10:00pm BBC World Service

Saturday

5:00am BBC World Service
7:00am Inside Europe
8:00am The State We're In
9:00am Marketplace Money
10:00am Living On Earth
11:00am On The Media
12:00pm This American Life
1:00pm West Coast Live
3:00pm A Prairie Home Companion

5:00pm To the Best of Our Knowledge
7:00pm Soundprint
8:00pm The Vinyl Cafe
9:00pm BBC World Service

Sunday

5:00am BBC World Service
7:00pm Soundprint
8:00am To the Best of Our Knowledge
10:00am Whad'Ya Know
12:00pm Prairie Home Companion
2:00pm This American Life
3:00pm LeShow
4:00pm The World Today (BBC)
5:00pm Marketplace Money
6:00pm On The Media
7:00pm Living On Earth
8:00pm BBC World Service

Dec 29 T Hummel: Bassoon Concerto in F major

Dec 30 W Gang Chen: *The Butterfly Lovers*

Dec 31 T Moeran*: Symphony in G minor

Exploring Music with
Bill McGlaughlin

Week of December 7 · Johannes Brahms, Part I
The first of a two week biography exploring the music and life of the great German master, including his formative years as a pianist, meeting the Schumanns, the symphonies, his late works for clarinet and more.

Week of December 14 · Johannes Brahms, Part II
This is the second of a two-week exploration of the music and life of the great German master, including his formative years as a pianist, meeting the Schumanns, the symphonies, his late works for clarinet and more.

Week of December 21 · Holiday Celebration
Music inspired by the season

Week of December 28 · American Masters
American Composers of the Thirties, Forties and Fifties.

JPR Saturday Morning Opera
with Don Matthews

Dec 5 · *L'Italiana in Algeri* by Gioachino Rossini

Teresa Berganza, Luigi Alva, Fernando Corena, Rolando Panerai, Giuliani Travolaccini, Miti Truccata Pace, Paolo Montarsolo, Chorus and Orchestra del Maggio Musicale Fiorentino, Silvio Varviso, conductor.

Metropolitan Opera

Dec 12 · *Il Trittico* by Giacomo Puccini
Patricia Racette, Heidi Grant Murphy, Stephanie Blythe, Salvatore Licitra, Saimir Pirgu, Željko Lucic, Alessandro Corbelli, Stefano Ranzani, conductor

Dec 19 · *Les Contes D'Hoffmann* by Jacques Offenbach - **New Production**
Kathleen Kim, Anna Netrebko, Ekaterina Gubanova, Kate Lindsey, Joseph Calleja, Alan Held, James Levine, conductor

Dec 26 · *Elektra* by Richard Strauss
Susan Bullock, Deborah Voigt, Felicity Palmer, Wolfgang Schmidt, Evgeny Nikitin, Fabio Luisi, conductor

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Art



ROGUE VALLEY

Theater

◆ Camelot Theatre Company presents a musical, *The Secret Garden*, Dec 2-Jan 3. Call for show times. Located at Talent Ave. & Main St., Talent. (541)535-5250. www.camelottheatre.org

◆ Oregon Stage Works presents Charles Dickens' *A Christmas Carol*, Dec. 1-Dec. 31st . Performances at 8 pm, Sundays at 2 pm. Located at 185 A St., Ashland. (541) 482-2334. www.oregonstageworks.org

◆ The Oregon Cabaret Theatre presents two Truman Capote short stories in *Holiday Memories*, thru Dec. 31. Thurs.-Mon. at 8 pm with Sun. brunch matinees at 1 pm. Located at 1st & Har-gadine Sts., Ashland. (541) 488-2902. www.oregoncabaret.com



The wild and crazy Hamazons present "Holiday Hoopla," an evening of comedy improvisation on December 11th in Ashland.

◆ The Hamazons present "Holiday Hoopla," an evening of comedy improv. On Dec. 11, at the Rogue Building, RCC Redwood Campus, in Grants Pass. On Dec. 12-13, at the Black Swan Theatre, East Main St. and Pioneer St., Ashland. All shows at 8 pm. (541) 776-0643

Music

◆ The Jefferson Baroque Orchestra and Chorus Jefferson Baroque Orchestra & Chorus presents "European Baroque Christmas Music II." On Dec. 5, 8 pm, at Newman United Methodist Church, 6th & B, in Grants Pass. On Dec. 6, 3 pm, at Rogue Valley Unitarian Fellowship, 87 4th St. Ashland. (541) 592-2681

◆ The Southern Oregon Repertory Singers performs "Gloria!" On Dec. 19, 8 pm, at Congregational United Church of Christ, 1801 E. Jackson St., in Medford. On Dec. 20, 3 pm, at SOU Music Recital Hall, Ashland.



PHOTO: OWEN CAREY

Craterian Performances presents *Christmas with the Trail Band*, at 7:30pm & 3pm on December 5 & 6.

◆ Craterian Performances present the following musical events:

Dec. 5-6 Christmas with the Trail Band, 7:30 pm & 3 pm

Dec. 10 Teen Musical Theater of Oregon in Concert - A Musical Christmas, 7:30 pm

Dec. 12-13 Rogue Valley Chorale-*Christmas with the Chorale*, 7:30 pm & 3 pm

Dec. 18-20 Ballet Rogue - *The Nutcracker*
Dec. 22 Tomaseen Foley's *A Celtic Christmas*, 3:30 pm & 7:30 pm

At the Craterian Ginger Rogers Theater, 23 S. Central Ave., Medford. (541)779-3000. www.craterian.org

◆ Violinist Aaron Moffatt performs the Dvorak Violin Concerto and the Mozart Concerto #5 on Dec. 11, 7 pm. At the Unitarian Center in Ashland.

◆ St. Mark's Episcopal Church presents an Advent Service of Lessons and Carols with the St.

Mark's Choir on Dec. 13, 10 am., and a Concert for New Year's Eve on Dec 31, 7 pm. St. Mark's Episcopal Church is located at 5th and Oakdale in Medford. (541) 858-8037

◆ Jefferson Public Radio presents The San Francisco Opera Grand Opera HD Cinema Series. One of the world's leading opera companies is bringing four of its critically acclaimed, sold-out performances beyond the walls of the opera house. This month's featured performance is *Madama Butterfly*, on Dec. 6th at 2pm. At the Mountain Avenue Theater at Ashland High School. Tickets are available at www.ijpr.org or (877)646-4TIX.

Exhibitions

◆ First Friday Art Walk in downtown Ashland and the Historic Railroad District, each month from 5-8 pm. (541) 488-8430. www.ashlandgalleries.com

◆ First Friday Art Night in downtown Grants Pass features music and art at shops, galleries and restaurants at H & 5th Sts. from 6-9pm. (541) 787-7357

◆ The Schneider Museum of Art presents *The Schuman Collection of Musical Instruments* thru Dec. 12th. Located on the campus of Southern Oregon University, Ashland. (541) 552-6245 www.sou.edu/sma

◆ Liquid Assets presents Dianne Erickson's "New Monotypes" thru Dec. 15th. At 96 North Main St., Ashland.

◆ The Southern Oregon Guild presents *An Evening of Art and Wine* on Dec. 12, 3-6 pm. At locations throughout historic Kerby. on Hwy 199. On Dec. 11, 11-5 and Sat. 11-6, a Jewelry and Gift Show at the Guild Gallery, 24353 Redwood Hwy, in Kerby. (541) 592-2800, southernoregonguild.org.

NORTH CALIFORNIA

Music

◆ Cascade Theatre and the Jefferson Public Radio Performance Series offers two events this month:

Dec. 3-5 *A Cascade Christmas*, staged by the Cascade Theatre and The Dance Project.

Dec 10 Los Lobos, 7:30 pm

Dec. 11-12 The Redding City Ballet's *Nutcracker*, 7:30 pm.

Dec. 13 *Tomaseen Foley's A Celtic Christmas*, 4:00 pm

Dec. 17 *The Elves and the Shoemaker* by the California Theatre Center, 9:30 & 11:30 am

Send announcements of arts-related events to:
Artscene, Jefferson Public Radio,
1250 Siskiyou Blvd., Ashland, OR 97520
or to paul.b.christensen@gmail.com

December 15 is the deadline
for the February issue.

For more information about arts events,
listen to JPR's Calendar of the Arts or visit our
online Community Calendar at www.ijpr.org



ABOVE LEFT: Roseburg Community Concerts presents "Chapter 6," an a cappella vocal jazz ensemble, on December 1st at the Jacoby Auditorium in Roseburg. **ABOVE RIGHT:** Violinist Aaron Moffatt performs the Dvorak Violin Concerto and the Mozart Concerto #5 on at the Unitarian Center in Ashland on December 11th.



Located at 1733 Market St., Redding. (530) 243-8877. www.cascadetheatre.org

◆ Riverfront Playhouse presents *Dead to the Last Drop or Cheers to the Holiday* thru Dec. 19. 7:30 pm & 2 pm. Tickets at The Graphic Emporium, 1525 Pine Street, Redding. The Riverfront Theater is at 1620 East Cypress Avenue, Redding (530) 221-1028

◆ Shasta College Theater presents three events:
Dec. 5 Chamber and Concert Choirs, 7:30 pm
Dec. 9 Student Day Jazz Concert, 7:30 pm
Dec. 13 Community Chorale Concert, 3:15 pm.

Shasta College Theater is in Building 500 on the campus at 11555 Old Oregon Trail, Redding. (530) 242-7730 www.shastacollege.edu/events

◆ Mendocino Stories and Music Series presents Kevin and the Coconuts, a calypso steel drum band, on Dec. 5, at 7:30 pm. At the Hill House, 10701 Palette Dr, Mendocino. (530) 937-1732 mendocinostories.com/events.

Exhibitions

◆ "2nd Saturday Art Hop" celebrates arts and culture in Redding each month. Painters, sculptors, musicians, poets and receptions are featured at participating businesses downtown. Redding. (541)243-1169. www.enjoymagazine.net

UMPQUA

Theater

◆ Centerstage Theatre presents *Christmas Belles*, a comedy about a Christmas program that spins out of control, on Dec. 3-20. At Centerstage Theatre on the Umpqua Community College campus, Roseburg. (541) 440-4691

Music

◆ Roseburg Community Concerts presents "Chapter 6," an a cappella vocal jazz ensemble, on Dec. 1st. 7 pm. At Jacoby Auditorium, Umpqua Community College. (541) 672-0494 www.roseburgcommunityconcerts.org

Jefferson Baroque Orchestra performs *A Christmas Celebration* on December 20, 3 pm. At First Presbyterian Church, Roseburg.



Mendocino Stories and Music Series presents Kevin and the Coconuts, a calypso steel drum band, on December 5th at the Hill House in Mendocino.

OREGON AND REDWOOD COAST

Theater

◆ Tomaseen Foley's *A Celtic Christmas* on Dec. 11, 8 pm. At John Van Duzer Theatre, Humboldt



PHOTO: CHRISTOPHER BRISCOE

State University Arcata. www.humboldt.edu/~carts (707) 826-3928

Music

◆ Ferndale Community Choir presents its 40th annual "Christmas Celebration in Song" at three venues:

Dec 5 at Ferndale Community Church, 8 pm
Dec 6 at Assumption Catholic Church in Ferndale, 3 pm

Dec. 13 at Fortuna Christmas Music Festival at the River Lodge, Fortuna, 3 pm

For information (707) 445-9717

◆ Coos Bay's annual tribute to the holiday season, "The Sounds of Christmas" on Dec. 12. Noon. Free. At the historic Egyptian Theatre. (541) 269-8650

◆ Pistol River Concert Association presents its complimentary Membership Appreciation Concert on Dec. 12. 7 pm. At Pistol River Friendship Hall, Pistol River. (541) 247-2848. www.pistol-river.com

Exhibitions

◆ The Coos Art Museum presents:
Bay Area Artists Association Regional Juried Exhibition, thru Dec. 5th
Kathy Tiger: The Elder Series/Simple Things, thru Dec. 5th
At 235 Anderson Avenue, Coos Bay. (541) 267-3901

◆ Humboldt Arts Council in the Morris Graves Museum of Art presents:
Layers + Undercurrents by Thomas Morphis, thru Dec. 9
Monica Schill: Encased in Concrete 88, thru Jan. 2010.
Morris Graves & Art of the Northwest, continuous
Located at 636 F St., Eureka. (707)442-0278. www.humboldtarts.org

KLAMATH

Music

◆ Klamath Blues Society sponsors a Thursday Night "Blues Jam." The Blues Society Thursday Jam Session continues at the American Legion Hall, located at 228 N. 8th Street. (541) 882-8695

◆ Ross Ragland Theater presents:
Dec 6 Esquire Jazz Orchestra
Dec 12 A Rita Coolidge Christmas with The Ragland Youth Choir
Dec 26-27 Eugene Ballet's *The Nutcracker*
At 218 N. 7th St., Klamath Falls. (541) 884-LIVE. www.rrtheater.org

John Stadelman, Braden Day, and Brandy Carson in Oregon Cabaret Theatre's production of *Holiday Memories*.

Celtic Christmas

From p. 22

be our third consecutive year at Humboldt State University, Arcata, CA. (December 11)

For myself, one of the great delights in doing the show is having a new guest artist almost every year. This year, direct from Aghamore, Ballyhaunis, County Mayo we have a prodigiously talented young woman, **Marianne Knight**. Ireland's Hotpress Magazine says, "*Her clear, bright voice and crisp ornamentation make her one of the most exciting vocalists to come along in years.*"

Notwithstanding that she is, or was, first and foremost, a musician, she says she took to singing originally "only for fun." A virtuoso button accordion player, she also plays flute, whistles and *bodhrán*. Additionally, she is a World-Champion-level traditional Irish dancer and was the first Irish-born dancer to win the American nationals. She also competed with great distinction in the British, Canadian, All-Ireland and World championships.

Join me, and my friends, for a cozy evening of stories, dancing and song.

A Celtic Christmas is a symbolic recreation on stage of the farmer's cottage where the neighbors gathered in the wintry evenings before Christmas. The neighbors would always bring their instruments, fiddles, whistles, flutes, uilleann pipes, *bodhrán*, for a night of music, song, dance and storytelling. The show invites its audience to come into that cottage, into that world, into that era, with us, the neighbors for the night.

Friday, December 11
8:00 pm

John Van Duzer Theatre
Humboldt State University
Arcata, CA 95521
tickets online:
www.humboldt.edu/~carts
box office: 707-826-3928

Sunday, December 13
4:00 pm

Cascade Theatre
Redding, CA 96001
tickets online: www.cascadetheatre.org
box office: 530-243-8877

Tuesday, December 22 – Two shows
3:30 pm & 7:30

For the twelfth successive year!

Craterian Theater
Medford, OR 97501
tickets online: www.craterian.org
box office: 541-779-3000

More information is available at
www.ACelticChristmas.com



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- Waldorf inspired arts-integrated curriculum
- Music, foreign language, drama, handwork
- Grades K-4 adding a grade each year through 8th
- No tuition charged to attend this Medford public school
- Inter-district transfers are not required

NOW ENROLLING

To schedule a school tour please contact us at:

541-245-6787

www.madronetrail.org school@madronetrail.org

Wine

From p. 22

Not-So-Silent Wine and Gift Auction. The Auction rolls through the entire evening, and is your opportunity to bid on terrific wines, gift certificates, and art objects perfect for the holiday gift-giving season.

Music will be provided by **The Ed Dunsavage Trio** upstairs in the Ballroom as well as **Back Porch Swing Jazz**, back by popular demand, performing in the Crystal Room.

This year's event is again sponsored by the **Ashland Food Co-op**. Tickets are \$45 for members and \$50 for the general public. Each guest will receive a beautiful souvenir wine glass. Tickets can be purchased at **Chateaulin Selections**, 52 East Main St., downtown Ashland and **Adam's Deli**, 2901 Doctor's Park Drive in Medford. Tickets are also available online at www.ijpr.org or by phone at **877-646-4TIX**. Advance ticket purchases are highly recommended. The JPR Wine Tasting is often Sold Out!



Redding's Historic

CASCADE THEATRE

Tickets and Information (530) 243-8877

www.cascadetheatre.org

Presented by



Jefferson
Public Radio

usbank



The Dance Project's

A Cascade Christmas

Directed by James Santos • Nov 27-28 and Dec 3-5

Christmas is the most magical time of the year, and nothing brings the magic of the season alive like *A Cascade Christmas*. Ring in the holidays with Redding's yuletide dance spectacular, staged by the Cascade Theatre and The Dance Project.

A Cascade Christmas is a Redding holiday tradition, but there's always something new and exciting to make it seem like it's the first time you've seen it. Lavish costumes, precision choreography and beautiful backdrops will transport the entire family into a world where sugarplums dance, ice skaters waltz, and Santa's elves make children's dreams come true.

Over the past 35 years, Los Lobos has assembled a diverse body of work and redefined how a rock band—and rock music—can sound. The band has notched a number one single, won three Grammys, sold millions of records and shared the stage with acts as varied as Bob Dylan, The Clash, and U2. And they've received tremendous critical acclaim—from their major label debut, *How Will the Wolf Survive?* (which made *Rolling Stone's* 500 Greatest Albums of All Time) to their most recent effort, *The Town and The City*.



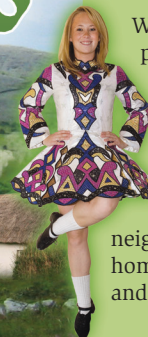
Los Lobos

December 10 • 7:30pm

Tomáseen Foley's

A Celtic Christmas

Rekindle the flame in the hearth with stories, dance, music and song from Ireland



December 13 • 4pm

Back by popular demand, *Tomáseen Foley's A Celtic Christmas* returns with all new stories, music and dances that celebrate Irish culture and the giving spirit of the holiday season.

With a world-class ensemble of performers, from both sides of the Atlantic, *Tomáseen Foley's A Celtic Christmas* is a loving recreation of a Christmas night in a remote Irish farmhouse in the days before the motorcar, the television, and the telephone. On such nights, the neighbors would gather at each others homes for a night of music, song, dance and storytelling.



JEFFERSON
PUBLIC RADIO
Southern Oregon University
1250 Siskiyou Blvd.
Ashland, Oregon
97520-5025

Tomáseen Foley's

"Best Performance at the Craterian in 2008"

"Number one in our readers' hearts. . ."

Medford Sneak Preview, February 2009

A Celtic Christmas



**Rekindle the flame in the hearth with stories,
dance, music and song from Ireland**

Friday, December 11 @ 8:00PM

**John Van Duzer Theatre
Humboldt State University, Arcata, CA**

Box office: 707-826-3928
www.humboldt.edu/~carts

Sunday, December 13 @ 4:00PM

Cascade Theatre Redding CA

Box office: 530-243-8877
www.cascadetheatre.org

Tuesday, December 22

TWO SHOWS:

3:30 and 7:30 pm

For the twelfth successive year!

Craterian Theater

Medford, OR

Tickets: 541-779-3000
www.craterian.org

December 2
Lake City, FL

December 4
Williamstown, MA

December 11
Arcata, CA

December 13
Redding, CA

December 16
Santa Barbara, CA

December 18
York, PA

December 20
Longview, WA

December 22
Medford, OR

ACelticChristmas.com

